

The Musical World.

(REGISTERED AT THE GENERAL POST-OFFICE AS A NEWSPAPER.)

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SATURDAY, OCTOBER 12, 1878.

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CRYSTAL PALACE.—The SECOND of the Twenty-third Series of SATURDAY CONCERTS and AFTERNOON PROMENADES will take place THIS DAY (SATURDAY, Oct. 12), at Three o'clock. The programme will include: Overture, *Euryanthe* (Weber); Concerto for Pianoforte and Orchestra, No. 3, in A flat (Field), first time at these Concerts; Symphony, No. 2 in C (Schumann); Overture, "Le Carnaval de Venise" (Ambroise Thomas), first time at these Concerts; with Songs and Airs by Beethoven, Górdigiani, Schumann, and Weber. Solo Vocalists—Mdlle Sartorius, Herr Henschel. Solo Pianoforte—Mdlle Arabella Goddard. Conductor—Mr AUGUST MANNS. Transferable Stalls, for the 24 Concerts, Two Guineas; Numbered Stalls, for Single Concert, in Area or Gallery, Half-a-Crown; Unnumbered Seats, in Area or Gallery, One Shilling. Admission to the Concert-room for those not having stall or other tickets, Sixpence. All exclusive of admission to the Palace.

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MR JAMES SYDNEY will sing ASCHER's popular Song, "ALICE, WHERE ART THOU?" in Scotland, Oct. 14th, 15th, 16th, 17th, 18th, and 19th; Barnsley, 22nd; Winsford, 23rd; Plymouth, 24th; Devonport, 25th; and Southampton, 30th.

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CRYSTAL PALACE SATURDAY CONCERTS.

In one corner of the huge shed called Victoria Station were seen, last Saturday afternoon, groups of earnest looking persons interchanging greetings, whilst waiting the opening of the gate which leads to the departure platform of the Palace Saturday Concert train; amongst them amateurs saluting professors, composers button-holing publishers, and critics shaking hands with each other before engaging in contests of the pen. One kind, genial face belonging to the last-mentioned craft was, however, missing, soon happily to re-appear amongst us re-invigorated with the health-giving air of Malvern hills. Upon the countenances of the waiting passengers there seemed visible the calmness which prospect of assured enjoyment brings; the hurry and bustle of ordinary pleasure seekers had given place to the quietude of those returning to an unchallenged inheritance, with however the excitement caused by the declaration that a new treasure had been discovered and about to be disclosed. Musical London responded heartily to the call made by the institution at Sydenham, and every available "rail" and avenue poured its stream of devotees into the building. Not the least doubt was entertained regarding the quality of the performance they came to enjoy; for experience had given confidence that the new symphony of Dr Brahms would be executed with as much unerring facility as if it were some well-worn work. There was no need of making allowances for want of intimacy with the "parts," for the conductor, having daily opportunities, had made the standing members of the band familiar with it, movement by movement. This is as it should be, for, granting the ability of English musicians to read at sight, yet there is always peril conscious to the listener at unpractised efforts; and, indeed, performers must feel some such constraint in an unknown work as a person experiences in wearing a strange dress for the first time. The advantages of the system adopted at the Palace have rarely been more manifest, for Brahms' work, remarkable for complexity, went without a hitch. A masterly analysis from the pen of the accomplished "G." assisted both student and amateur in perceiving and comprehending the structure and plan of the musical fabric unveiled. A novelty is no rarity at these concerts. Have they not explorers such as "G." and "A. M."—men with restless energy, ardent enterprise, and unerring judgment, who in the autumn vacation—nay, who in season and out of season—hunt over the Continent for some new thing stamped with the marks of genius or excellence: who lately ransacked old dusty chambers, and picked therefrom treasures left by the weary hand of Schubert to rot; men who would willingly dig with their finger nails the very graveyards of Vienna, if they thought they could, by so doing, rescue from oblivion one tiny scrap, the work of either of the beloved masters resting there. This time their "finding" has not been raked from the dust heap, but is an unsoiled score fresh from the composer's brain and printer's hand; and a more worthy inauguration of the twenty-third season could scarcely have been made than by the new symphony of Brahms, hitherto unheard in England. The first kindred work, by a composer acknowledged to be the heir of the great symphonists, was performed at the Crystal Palace in the March of last year, when, besides calling forth profoundest admiration, kindled an ever increasing desire to have more and more from such a mighty pen. With ready generosity, and untiring industry, the master has out of his abundance provided another symphony equally as elaborate, if not quite so extended.

Brahms has in this, as well as in his previous production, adopted the forms used by his predecessors in the construction of symphony; there are the usual four movements, each with the special characteristics of its position. An *adagio* follows the opening *allegro*, succeeded by an *allegretto grazioso*, and the cycle is terminated by an *allegro con spirito*. This order has been found by the great masters convenient for the expression of their thoughts, and the best for the reception and understanding of those thoughts by the people. It has proved the best mode of packing and delivering materials, but nothing more. Brahms is rightly praised for retaining a method consecrated by time and genius; but if he had departed from it, would he have deserved blame? Certainly not. He has, however, not made it the end, but the means; not deeming the structure important for the exactness of its classical proportions, but valuable for its utility as a storehouse where the musical public may readily obtain the treasures of his mind. One of the merits of the

new symphony, as easily recognized as deserving of admiration, is the skill with which he treats the diverse passages of musical thoughts; every device that could charm is called into requisition. Now the subject is delivered in a synthetic form, concrete and firmly welded into one; now analysis has thrown its component parts into separate forms of beauty, each wandering hither and thither, as if without power of cohesion or gravitation. Many felicitous examples of this device are found throughout the work. Sudden divergencies of thought often command with force the attention of the listener. An instance occurs a few bars after the commencement of the work, when the pastoral theme stealing on the ear is interrupted before it has had time to initiate the listener in the character of its beauty. It is as though a shepherd's pipe were silenced by horns of satyrs. Beethoven, by the magic of his genius, turned abruptness into sublimity; and Brahms is able to use transitions with charm. In the first movement abundance of subjects and relieving figures are called into service, and at all times with the highest art. A phrase now stands forth all important, and now it is merely fringe; now it is motionless, like some waiting dancer, and now flies off in giddy gyrations, meeting, crossing, and blending with others until its individuality is lost in the crowd of subjects, and absorbed in the tumultuous gathering. The second movement, *adagio ma non troppo*, was naturally expected to afford the customary repose after bustle and excitement. The mind, looking for some such relief, is influenced either by the habit founded by the composers themselves, or from the necessity, imposed by the law of nature, that a storm should be followed by a calm. Reaction is a fact as certain in science, as variety is known to be grateful in art. The principle has been recognized, and, perhaps, found occasionally pushed to excess in high branches of the musical art. Brahms has paid it deference, and so far observed it, by calling his second movement an *adagio*; and none could dispute his ability to produce an extended movement of the suave, clear, and continuous character that distinguishes those of his predecessors. But he has willed otherwise; for instead of the consoling, contemplative, and serene subjects, flowing untroubled by blasts of passion, or broken by fall or rapid, he has been pleased to be severe, and, as it were, argumentative. The opening theme, pathetic and solemn, is quickly met by subjects which dispute its right of way; and the whole section seems in commotion with opposing elements. But who would limit the freedom of a composer's thoughts and imaginings? Do not the freshest and purest ideas rise unbidden, and leave, like objects in a broken dream, before their full forms are caught? Whilst acknowledging the character and force of the *adagio*, it may be said that the meaning often eludes the understanding; that sometimes the connection of its several parts are unperceived, and that, as a whole, it is beyond thorough appreciation. The third movement, *allegretto grazioso*, is very charming; the opening *motivo* being unusually tender and fascinating, and relieved with delightful piquancy by a *presto non assai*, making the number to be deemed by some the most meritorious and popular. Others, however, will look upon the *finale*, *allegro con spirito*, with the greatest favour; for, in addition to the quality of its themes, the unceasing variety of their treatment, the charms of combination, and the force of contrast, there is also an impetuosity of action, especially in the *coda*, that carries away the mind in triumph. With diffidence it must, however, be confessed that in spite of the Titanic grasp of the composer on his great subject, the marvellous technical skill of workmanship, the power over the orchestra, the quality and abundance of colour, the elevation of aim, and the earnestness of spirit that pervades the entire symphony, there is still left longings unsatisfied; the rest that comes with repletion falls not on the mind after the exercise. Has the composer designed it should be so? Has he, influenced by the prevailing feeling of his countrymen that fierce struggles yet await them, denied to us in his strains the full fruition of the mind's hopes and expectations? Or, has he been more than ordinarily conscious of the cravings of the soul for a peace and happiness that ever recedes from the grasp, and echoed the disappointment in his muse?

M. Louis Brassin made his first appearance in England at this concert, and performed the pianoforte part in Beethoven's concerto in E flat with sound judgment and fluent skill. He possesses the talents which form the honest and able musician,

without pretensions which often approach the character of the charlatan and mountebank. This admirable artist was received with favour and respect fairly won by artistic playing, and he will ever find a welcome with the Sydenham audience. The playing of the orchestra was superb, between whom and the soloist there was perfect accord. Gluck's overture, *Iphigenia in Aulis*, opened the concert, and Sterndale Bennett's *Wood Nymph* closed it; but the singing of Miss Emma Thursby must not be overlooked or unacknowledged.

Oct. 8, 1878.

PENCERDD GWFFYN.

PROMENADE CONCERTS.

That Messrs Gatti have by no means wearied the public of promenade concerts was clear on Saturday night, when the first entertainment given by their successor, M. Rivière, attracted a crowded audience. All parts of the house were equally well filled, and the various performances gave satisfaction enough to warrant us in saying that the opening of the new régime was thoroughly auspicious. The decorations and general arrangements remain much as they were under Messrs Gatti—nothing, in fact, is changed save that M. Rivière, who has removed the conductor's desk back to the raised platform in the centre of the orchestra, occupies the chair vacated by Mr Sullivan, and new instrumentalists have taken the place of those led by Mr Burnett. It is unnecessary to make comparisons between the late orchestra and the present, the real question being, not which is the better of the two, but whether the second is equal to the requirements which were so well met by the first. We believe it may be said, judging from the performance on Saturday night, that M. Rivière's band will deserve public approbation. It contains not a few artists of acknowledged ability, and its *ensemble* is marked by the sonority of tone and vigour of execution essential to the particular task it has to discharge. A military band, composed of musicians from the Scots Guards and Royal Artillery, supplements the regular orchestra; and, when to all these is added Mr Pittman's well trained chorus, the effect is imposing enough, or should be, to satisfy the most ardent lover of noise in the promenade.

As might have been anticipated, the Saturday night audience were regaled with a very miscellaneous programme, all possible variety within the limits of strictly "popular" music being offered. Thus the instrumental pieces comprised the slow movement officially styled "Pilgrim's March," from Mendelssohn's Italian Symphony; the overtures to *Semiramide*, and Auber's *La Sirène*: a selection from *Le Petit Duc*, a march called "The Queen's," from the pen of M. Rivière; and sundry examples of dance music. It is never a mistake to play classical compositions; but, as a matter of fact, the movement from the Italian symphony met with a cold reception, and seemed out of place. Not so the bright and pretty overture of Auber, which delighted all present, those not least who were able to appreciate the graceful art shown in the French master's treatment of his lightsome strains. M. Rivière cannot give us too many of Auber's overtures, for, while they amuse the people who only ask to be amused, they edify others who listen with a higher purpose. The conductor's new march is chiefly remarkable for the introduction of a vocal "Trio" for female voices in unison, set to words of a loyal character. Although the music is effective enough when rendered by a mass of executants, there is nothing in it calling for special remark, nor, albeit a section of the audience demanded an encore, was its reception enthusiastic. Much, we think, might be done to secure public favour by adding an imposing *coda*. At present the work ends tamely, without any recognition of the principle acted upon by the Irish postilion who so managed his cattle as always to secure a gallop for the last hundred yards. The instrumental soloists were Miss Fanny Albert and Mr Van Biene, M. Rémenyi, the famous violinist, being unable to appear in consequence of arriving in England unwell. Miss Albert was not happy in her choice of Liszt's second "Rhapsodie Hongroise." Something less eccentric would have pleased her audience better, and more successfully displayed the talent which she evidently possesses. As for Mr Van Biene, it is needless to say that all who were able to hear his very clever rendering of a fantasia on Irish airs were justified in according the warm applause actually bestowed. M. Rémenyi, who was welcomed with heartiness, added much to the interest of the vocal music by her rendering of Lady Lamb's valse air, "Il Rubino," and Roedel's song, "A little

mountain lad." She might have made a better choice, for the first is trivial and the second weak; so good an artist, however, can render acceptable by its interpretation that at which *per se* we should not look twice. It must have been for this reason that the valse was encored. The other singers were Miss Giulia Warwick, M. Zimeri, Miss Jenny Pratt, and Mr H. Pearson, each of whom obtained a share of the favour which the audience were prompt to bestow, Miss Pratt, for example, being encored in Sullivan's "Lost Chord," and M. Zimeri in "O luce di quest' anima." M. Rivière conducted throughout the evening in his best style.—D. T.

Wednesday was a "Classical Night." The symphony was "The Queen's" (Haydn); the overture, Romberg's, in D. These together with Schumann's "Abendlied"; Mendelssohn's "War March of the Priests" (*Athalie*); solos on the violoncello and pianoforte (two movements from a concerto by Goltermann and the scherzo from M. Saint-Saëns' first concerto, played respectively by M. Van Biene and Miss Fanny Albert); Beethoven's "Adelaide" (Mr Percy Blandford); "Voi che sapete" (Miss Jenny Pratt); "Deh vieni alla finestra" (Signor Vergara); "Let the bright seraphim"—trumpet *obbligato*, Mr T. Harper (M. Rémenyi); and Spohr's Eighth Concerto, splendidly played by M. Rémenyi, formed the first part of the programme. The fine tone and perfect execution of the Hungarian violinist found ample scope for display in the *scena cantante* of the German composer, and the unanimous "call" at the conclusion of his performance was as hearty as it was merited.

BERLIN.

(Correspondence.)

Scarcely has one utterly inexperienced novice, M. Martha Stahlknecht, passed over the boards at the Royal Operahouse, ere another, M. Köppler, equally ignorant of the stage and of everything connected with it, succeeds her. The new comer, a pupil of Herr Eckert, the *Capellmeister*, selected for her *début* the part of Recha, otherwise Rachel, in *La Juive*. She got through it as well as, or even better than, under the circumstances, was to be expected. Her voice is not strong, but has been carefully trained, and may by study be considerably improved. It is evident, too, that the young lady possesses dramatic feeling, which promises well for the future, though her first attempt was marked by the crudeness and immaturity which were inevitable. At a concert recently given on the stage, the great attraction was a boy-violinist, Maurice Dengremont, a pupil of Leonard's, and said to be only eleven. He played with wonderful excellence a piece: "Souvenir de Bade," from the pen of his master, and was applauded to the echo. M. Lehmann sang an air from *La Traviata*, Herr Betz gave Löwe's ballad of "Des Goldschmied's Tochterlein," and other members of the company each contributed something to the programme. The concert, which went off extremely well, was under the direction of Herr Kahl, who officiated as conductor.—A new three-act light comic opera, bearing the somewhat long-winded title of *Señora Mata Florida*, oder: *Die lustigen Mönche von St Just* (*Señora Mata Florida; or, The Merry Monks of St Just*), has been brought out at the Woltersdorff-Theater. It is said to be founded upon a historical incident. The book and the music are by Herr Rudolf Waldmann, who, moreover, impersonated Frater Leon, one of the principal characters. M. Theodora Müller played and sang the heroine, Mata Florida, a *danseuse* at the Spanish Court, with quiet effectiveness. The music, without possessing the slightest pretensions to merit of an elevated order, is agreeable, though suffering rather from the defect of sameness. The work was favourably received on the first night, the artists being called on at the end of each act.—The first of the Soirées for Chamber Music usually given by Herren Barth, De Ahna, and Hausmann, is announced for the 25th inst.—The members of the Cecilia Association, under the direction of Herr Alexis Holländer, Royal Prussian *Musikdirector*, have commenced the rehearsals preparatory to their usual concerts.—From the 15th inst. an Operatic School will be added to Kierschner's Theatrical School.

MILAN.—*Consalvo*, a new opera by a new composer, Sig. Italo Azzoni, only twenty years of age, if report speaks true, has been successfully produced at the Teatro Dal Verme, the youthful *maestro* having been called on twenty times the first night. The music, pleasing and melodious, is deficient in originality, though even this quality is not entirely absent from the score. Altogether, *Consalvo*, as a first essay, promises well for the composer's future. The numbers most applauded were the overture, the *finale* of the second act, the trio of the third, and a duet in the last.

TENTERDEN STREET AND KENSINGTON.

It is the comfortable theory of many persons, optimists by nature, that everything, no matter how evil its immediate effects, subserves some good end. Thunderstorms clear the air; wars are overruled to the exaltation of the right; and pestilence drives people into living cleanly. Nevertheless, sometimes the ultimate effect is so remote from the cause that we find it hard to put up with the one, since posterity only will enjoy the other. To this category, happily, does not belong the squabble which seems likely to arise from the action of the conference on musical education, lately held at Marlborough House. If we may judge by the tone of the letters that have appeared in our columns on the subject, the contention between the respective supporters of the Royal Academy of Music and the National Training School at Kensington Gore bids fair to prove tolerably warm. We use the word contention advisedly, because no other so well fits the case. Partisans of the institution in Tenterden Street may proclaim that they desire nothing more than the success of that near the Albert Hall, and those who identify themselves with the Training School may profess no jealousy of the Academy. But all this, from which a deliberate intention to deceive is undoubtedly absent, misleads nobody. The "nature of things," as Professor Porson discovered, is too stubborn to lend itself to *convenances*, and, in the present case, we well know that between the rival musical schools set up in our midst there must be, at the best, an "unofficial" warfare. Yet whenever the flame of hostility bursts out, as now it seems on the point of doing, though we regret the discord, we hail the inevitable result. The matters actually in dispute are of small public import, and did the consequences stop short of them, impartial observers would be disposed to say, "A plague o' both your houses!" Still, no discussion on musical education can arise, however limited its range, without pointing to the fact that, as a nation, we have almost everything to do in that regard. This is a good for which evil may be cheerfully endured, and even welcomed. If, therefore, more meetings should take place at Marlborough House, and more letters *pro* and *con* appear in the newspapers, the true friends of art will look on with the equanimity of an electrician who, disturbed in his experiments by an abnormal state of the atmosphere, sees a thunderstorm coming to set all to rights.

Although we do not propose to consider in detail the merits of the case as it stands between Tenterden Street and Kensington, at least one salient feature on each side may be pointed out. It is clear from the letters which we have published, that the supporters of the Academy wish to be regarded as champions of professional management; and it is not less plain that the move shows considerable shrewdness. Amateur managers once ruled at the Academy, and nearly brought it to ruin, whereas, since professors have been supreme, the institution, in point of size at all events, has much improved. And amateur managers have presided, from the first until now, over the destinies of the moribund body whose friends rallied round the Heir Apparent the other day in view of a fresh start. We have no desire to underrate the importance of the issue thus raised; but neither are we able to regard it as of weight sufficient to influence, one way or another, the general question. Because the late Lord Westmoreland, his colleagues and successors, did little good in Tenterden Street, and the gentlemen over whom the Duke of Edinburgh presides have done still less farther west, that is no reason why amateurs should always be excluded from the control of musical teaching. It proves no such inherent and ineradicable defect in their constitution as could alone justify so sweeping a dictum. If this were the case, the matter would, indeed, be alarming, the gift of second sight being hardly required to foresee that in any really national system of musical instruction amateurs are destined to play an important part. Besides, those who, on behalf of the Academy, rail at lay management, should remember who founded the institution they champion, and, we may add, who opposed its establishment. The Royal Academy of Music is a monument of amateur devotion to the art, and the charter by which it exists names the Archbishop of York, the Lord Almoner, Arthur Duke of Wellington, Lord Burghersh, and Sir John Leach as those who had "formed themselves into a society or institution to promote the cultivation of the science of music." As for the opposers of the enterprise set on foot by these distinguished people, they were none other than the leading professors of the time, and so formidable did they appear that Lord Burghersh thought it politic to write what was called "a judicious and conciliatory letter," in order to disarm their hostility. These are facts which ought, we venture to think, to be held in remembrance, although they prove nothing for or against amateur management. But, even as regards that question, it may be of interest to remark that when the founder of the Academy, Lord Burghersh, went as Ambassador to Berlin in 1841, the professors, of whom several are yet living,

addressed him in the following terms: "We cannot but be aware of the great benefits which the Royal Academy of Music has derived from the unremitting interest your Lordship has taken in its success." Turning now to the gentlemen at Kensington, we find them ready with a battle-cry infinitely more adapted to rally supporters than that issuing from Tenterden Street. They take their stand upon the need for providing a large measure of musical education, such as shall be able to bring under training whatever of natural talent the country may produce without regard to the pecuniary circumstances of those upon whom it is bestowed. This main feature of the Kensington scheme, it will be remembered, excited the eloquence, at Marlborough House and elsewhere, of many eminent persons, who avowed utter ignorance of the art sought to be benefited, and truly it is one easy of appreciation. The public, however, asked themselves, and pertinently, why, if a real desire to promote musical education animated the distinguished individuals who gathered round the Prince of Wales, they did not take advantage of the institution already existing—an institution in full working order, possessing a certain measure of public confidence, and offering, by the nature of its character, a fair field for the expression of amateur enthusiasm. No sufficient answer could be given to this query, and the conclusion that the National Training School for Music was a Kensington "job" inevitably followed, bringing with it enough distrust to make collapse a mere question of time.

We should have but poor faith in the future of English musical education if we thought it depended upon the coming together, or the continuance apart, of our two foremost schools. Our belief is that a mightier influence than that wielded by either, or both combined, will ultimately appear on the scene—the influence of public opinion. With the creation of that opinion, intelligent and resolute, all lovers of art should concern themselves rather than with the combats of rival academies, which, indeed, are comparatively of no more consequence, as said Milton when referring to the wars of the Heptarchy, than so many battles between rooks and crows. Once let the English people see that they are not only behind other nations in this branch of artistic culture, but disgracefully behind, and we shall soon have to record the adoption of prompt remedial measures. As yet, it is true, no public opinion upon musical education seems to be in evidence. Opinion, however is often formed secretly, and suddenly revealed. In one of his most eloquent passages Sir Arthur Helps points this out, and says: "Consider how the ordinary motives and occurrences of life affect a great cause; how it is lapped in the indolence of public and private men, now strangled by cares, now overpowered by the loud noise of really unimportant events; now oppressed by a vicious conversation; now fairly conquered by sophistry, so that, like some great subterranean river, it is forced to descend into the soil burying itself in the hearts of the few faithful until, being a divine thing, it emerges clear and beautiful as ever. . . . Soon it enters on a larger career, is at one time furthered, at another hindered, by men's vanity; partakes largely of love, of honour, and ambition; enters into the intrigues of courts, of senates, and administrations; is borne out in fleets and armies, and comes forth to conquer or die." Something like this will be the course of the particular opinion which is to do for our national musical culture what has been long achieved in France. Already the first processes are going on. It was something gained when the School Board for London appointed an Inspector of Music, and when the Committee of Council nominated Mr. Hullah to a similar position in connection with the Training Colleges receiving State aid. The next step—one which, in his report just issued, Mr. Hullah warmly advocates—will be the appointment of musical inspectors for elementary schools. And what will be the next? Some time may yet elapse before an English Minister of Instruction and Fine Arts imitates what has recently been done in France, and proposes to set aside the yearly sum of three thousand two hundred pounds, in order to defray the expenses of performing symphonic works by native composers. But it is certain that the stimulus and direction of musical culture by the State cannot logically stop at schools and training colleges. How the movement may best shape itself in higher regions is a question that may rest for the present. Enough now if the topics again debated at Marlborough House serve to call attention to a need which must be recognized before it can be supplied.—*Daily Telegraph*.

BRESLAU.—The operatic season was well inaugurated by Rossini's *Guillaume Tell*. The second opera was *Les Huguenots*.

TRIN.—Despite the hurried and slovenly fashion in which it was got up and placed on the stage, Sig. Cottrau's new opera, *Gabriella*, was favourably received at the Teatro Alfieri, and the composer called on twelve times.

John Hullah Speaks.

[REPORT, FOR THE YEAR 1877, BY JOHN HULLAH, ESQ., INSPECTOR OF MUSIC, ON THE EXAMINATION IN MUSIC OF THE STUDENTS OF TRAINING COLLEGES IN GREAT BRITAIN.]

(Continued from page 646.)

That a great deal of instrumental practice and instruction is carried on in all the training schools is as certain as that instruments have multiplied in them. I have repeatedly called your Lordships' attention to Mr Mackenzie's classes at Edinburgh. Similar classes have recently been opened at Aberdeen (Church of Scotland), under the direction of Mr Parker; and the superintendence of the instrumental practice will after Christmas be undertaken also in the Glasgow (Church of Scotland) Training School by Dr. A. L. Peace, one of the most eminent organists and musicians of our time. As I have already stated more than once, all the students in several of the English and Welsh schools have an opportunity of acquiring some skill in instrumental music; while, in most, those who desire it get some help, or, at least, opportunity for practice. The time allotted to my visits does not admit of my testing the results of this at all exactly, but I find everywhere some, occasionally many, students able to accompany one another, and even themselves, very creditably. How greatly this power will add to the efficiency of their musical teaching and of the general conduct of their own schools—whenever music comes to be really taught in elementary schools—need hardly be said. Perhaps, however, the most striking evidence of the increase of musical science and skill in training colleges has recently been presented at Cheltenham, where a band of stringed instruments has been formed under the direction of Mr Baker, the master of the Practising School, who already are able to accompany some of the simpler choruses in Handel's oratorios very creditably. I say "already" because some of this band, when I heard it in September last, had only first taken their instruments in hand since May—a remarkable confirmation of the truth of what I have repeatedly asserted, that, were the study of music always begun by that of singing, the cultivation of the ear engendered, and the science necessarily acquired thereby, would save the student half his time whenever he took up the practice of an instrument.

One or two extracts from a memorandum with which I have been favoured by Mr Baker will be read with interest. They will, it may be hoped, act as an encouragement towards similar attempts elsewhere.

Mr B. says: "Our band consists of two first and two second violins, a viola, a violoncello, and double-bass; of four flutes and a pianoforte. It was organised in May of this year (1877). The flutes had been members of drum and fife bands; three violins and the violoncello had also the advantage of previous instruction and practice (several years in one case, about six months with the rest). One violin and the double-bass have taken up their instruments since May, and the tenor (Mr Baker) had the advantage of belonging to the old string band whose existence dated from 1855 to 1867. I may say, from experience of the former band, that among 90 students we should have no difficulty in obtaining volunteers to keep up our succession of instrumentalists. *Men who are proficient in vocal music quickly become, with the help of a little instruction from their fellows, very fair instrumentalists.* I practice with the band twice weekly, one hour each time; they have also an occasional practice by themselves besides the weekly choral practice under Mr Matthews. Each member also contrives to give sufficient individual time to work up his part. *The practices, combined and individual, are all taken out of time at the students' disposal.*"

But it is to the effects of the "Memorandum on the Application of Sol-fa Syllables to Musical Notes," appended to my report for 1872, that I am able to refer your Lordships with the greatest pleasure.

In this memorandum, after having described the two modes of application of sol-fa syllable in common use, that known as the movable *Do* and that known as the fixed *Do*, I showed the difficulties, inconveniences and inconsistencies of the former mode in its application to any but the very simplest music, and strongly recommended the adoption of the latter, admitting, however, as I have always done, that it involved, as heretofore used, some theoretical imperfection and even practical inconvenience. For these I suggested a remedy, based on a natural law, which I thought ought to remove every reasonable objection to it. Several musical instructors at once tried this remedy, and others, even among those who had heretofore used the movable *Do*, soon followed their example. That it has proved efficient would seem to be shown in the following facts:—

There are now seven training colleges in Scotland and forty in England and Wales.

Of the former in three (Edinburgh and Aberdeen, Church of Scotland and Edinburgh Episcopal) the established notation with the movable *Do* is taught; in two (Glasgow Church of Scotland and Edinburgh Free Church) the established notation with the movable *Do* and a short course of tonic-sol-fa. In the two others (Glasgow and Aberdeen Free Church) the tonic-sol-fa notation is used exclusively, except by those students who learn the pianoforte. These amounted last year, at Glasgow, to fifty-four among the sixty-six female students, and at Aberdeen to twenty among the thirty-five.

Of the English and Welsh schools, in four (Bangor, Homerton, Hammersmith, and Westminster) the tonic-sol-fa, together with the established notation, is taught. In three others (the Borough Road, Durham, and Chester) the established notation exclusively, with the movable *Do*. The remaining thirty-three colleges have adopted the use I recommended in 1872, that of the fixed *Do* with inflected syllables.

To this extensive adoption of a method which is consistent with itself, and the application of which need never involve a moment's hesitation where its single law is understood, may be to a large extent attributed the generally increased "sympathy of eye and ear," the greater facility in uttering written and recognizing uttered sounds, and even the improvement in style of execution of what has been already studied, on which I have lately to report. Doubtless a careless student sometimes forgets that *B* should be called not *Si* but *Se*, *F* not *Fa* but *Fe*; but the hesitation in giving names to notes, to which I referred in my first report, is now exceptional though not extinct, for it still more or less hangs about the comparatively few scholars still taught through the movable *Do*. Like their predecessors of 1872, they still hesitate in naming notes, in more than two or three keys systematically ignore modulation, and finally if left to themselves take refuge in "inarticulate moans." The movable *Do* may be likened to the *stock* of the soldier, long defended by military authorities of a former school, on the plea that in action he always threw it away.

(To be continued.)

ROYAL ACADEMY OF MUSIC.

The first fortnightly meeting of professors and students for the season took place on Saturday, October 5, in the concert-room of the institution. The following is the programme:—

Fuga Scherzando, in A minor, pianoforte (J. S. Bach)—Miss Ettie Carr, pupil of Mr H. R. Eyers; Song, "Sweet and low" (W. V. Wallace)—(accompanist, Mr E. Morton)—Miss Walmisley, pupil of Mr Benson; Serenade, "Quand tu chantes" (Gounod)—(accompanist, Miss Alice Heathcote, Thalberg scholar; violin *obligato*, Mr Sutton, Professors' scholar)—Miss M. Cornish, pupil of Mr Goldberg and Mr Sainton; Variations and Finale Alla Fuga, in E flat, Op. 35, pianoforte (Beethoven)—Miss Dinah Shapley, pupil of Mr F. B. Jewson; Recitative and Air, "As when the dove," *Acis and Galatea* (Handel)—(accompanist, Mr Hooper)—Miss K. Grant, pupil of Mr Fiori; Aria, "Hai già vinta la causa," *Le Nozze di Figaro* (Mozart)—(accompanist, Mr Hooper)—Mr George Taylor, pupil of Mr Garcia; Prelude and Fugue, in G, Op. 37, organ (Mendelssohn)—Mr H. C. Banks, pupil of Dr Steggall; Quartet, (MS.), "A Daisy Chain" (W. G. Wood, student)—Misses Ambler, M. S. Jones, Messrs Levetus and Leader, pupils of Professor Macfarren and Mr F. R. Cox; Cantata, "Vittoria" (G. Carissimi)—(accompanist, Mr Hooper)—Mr Grantley, pupil of Mr Randegger; Etude, in B flat minor, and Prelude, in B flat major, Op. 104, pianoforte (Mendelssohn)—Miss Rose Goode, pupil of Mr Walter Macfarren; Song, "O bid your faithful Ariel fly" (T. Linley)—(accompanist, Mr Morton)—Miss Trowbridge, pupil of Mr Wallworth; Sacred Song, "There is a green hill" (Gounod)—(accompanist, Miss Nancy Evans)—Mr Robert George, pupil of Mr F. R. Cox; Rondo Capriccioso, Op. 14, pianoforte (Mendelssohn)—Miss Hogg, pupil of Mr O'Leary.

ST PETERSBURGH.—The Italian season was inaugurated with *Aida*, the principal characters being sustained by Signore Cepeda, Scalchi, Signori Masini and Padilla. Mad. Zagury-Harris has been favourably received in *Rigoletto*. The following is the repertory as officially announced: *L'Africana*, *Dinorah*, *Il Profeta*, *Roberto il Diavolo*, *Don Giovanni*, *Guglielmo Tell*, *La Cenerentola*, *Il Barbiere*, *Norma*, *I Puritani*, *La Sonnambula*, *La Favorita*, *Lucia*, *Amleto*, *Mignon*, *Zampa*, *Polio*, *Aida*, *La Traviata*, *Rigoletto*, *Un Ballo in Maschera*, *Faust*, *Romeo e Giulietta*, *Fra Diavolo*, *Una Vendetta Catalana*, *Marta*, *Tannhäuser*, *Guarany*, &c. Twenty-eight operas without the " &c. !"

SCRAPS FROM PARIS.

The great musical event of the week has been the production of M. Gounod's long expected *Polyeucte* at the Grand Opera on Monday evening. Though a goodly portion of those who usually attend first nights were absent, the members of the *grand monde*, the Faubourg St Germain *grand monde*, sulking at their country seats till the hated Exposition is over, and other less heraldically distinguished individuals still loitering at the seaside, the demand for tickets was tremendous, and several days previous to Monday a whole staff of Secretaries were busy opening, reading, and answering, in conformity to the manager's directions, the applications for seats. On Monday evening M. Garnier's large building was crammed from floor to ceiling; and there would not have been a single vacant place were the house spacious enough to accommodate treble the number it can now contain. The prices asked for tickets by the speculators in those commodities, and actually obtained by them, were fabulous, and, if named, would strike the reader as incredible. Nobody seemed to care what he paid for admission; every one appeared to be seized with a spirit of wild recklessness, and the ticket-sellers would probably have cleared even larger profits than they did, had they but asked more. For once in a way, they might be accused of excessive modesty. Any attempt to give a detailed account of such a work as *Polyeucte*, or to pronounce a final opinion on it, off-hand would be a piece of unpardonable presumption. For the present a mere cursory mention of the more salient points must suffice. At first the audience were undeniably somewhat cold, or to express it better, quiet. But this probably may be attributed to the fact that they forgot the *claque* has been officially abolished, and that the public have now to do the applause themselves. After a little, they warmed up to their task, and at the final fall of the curtain had worked themselves up to a state of wonderful enthusiasm. Among the pieces especially well received on the first night were "Pauline's Dream" and the "Triumphal March" in Act I.; the duet between Pauline and Sévère, *Polyeucte's* Barcarolle, and the "Prayer" in Act II.; the ballad-music, though scarcely up to the composer's standard, in Act III.; the scene between Husband and Wife in Act IV.; and a great deal in Act V. Even at this early period, before competent judges have had time to form a mature decision, there are indications that the decision will eventually be a favourable one, and it may be asserted with tolerable certainty that in *Polyeucte* Gounod has made a step in advance of all he has hitherto done. As for the scenery, dresses, and appointments, their magnificence is something extraordinary, though fully equalled by the good taste which has presided over the entire *mise-en-scène*. The principal vocalists, Mlle Krauss, MM. Salomon, and Lassalle deserve high praise, nor should the efforts of a new *danseuse*, Mlle Mauri, be passed over in silence. The lady seems destined to take a high position. This hasty and imperfect account may be summed up by saying that rarely, if ever, has any opera brought out here met with a more triumphant reception on the first night, and a reception which had all the marks of being thoroughly genuine.

After all M. Carvalho does not intend running M. Gounod's *Roméo et Juliette* at the Opéra-Comique in a sort of race against the Marquis d'Ivry's *Amants de Vérone* at the Théâtre-Lyrique, so the reports of his entertaining such an intention, which have been rife for some time past, had no firmer basis than the lively fancy of those who started them. At a somewhat later period, however, the name of M. Gounod's work will appear in M. Carvalho's bills. M. Ambroise Thomas' *Psyché*, also, may be expected again at no distant date, as Mlle Engally has returned from Russia, where she has been singing Glinka's music. At present she is suffering from a cold, caught immediately on her return, and which prevented her appearing, as advertised, at an International Concert in the Trocadéro. By the way, the "indisposition" which recently obliged M. Halanzier to keep the doors of the Grand Opera closed against the crowds waiting for admission, and which made a difference to his treasury of 22,000 francs, was toothache. M. Vergnet was suffering tortures occasioned by a wisdom-tooth, and was obliged to have the latter extracted. The business during the month of September at the Opéra-Comique was wonderfully good. The receipts for that period amounted to 215,988 francs, 38 centimes, and those for the present month bid fair to be equally satisfactory, if conclusions may be drawn from the takings up to the present moment.

The term at the Conservatory commenced on the 7th. On the Thursday previous, its director, M. Ambroise Thomas, was united civilly at the Mairie, Argenteuil, to Mlle Elvire Rémaury, sister of Mlle Montigny-Rémaury, the eminent pianist, lately at the Promenade Concerts, Covent Garden. The religious ceremony was celebrated on Saturday, the 5th, at Pompey, near Nancy, where the Rémaury family reside.—Señor de Cardenas, Chief of Public Instruction and Fine Arts in Spain, has been stopping for some time in this capital but has now left for Madrid. Previously to his departure, he visited, in company with Señor Peña of Goñi, the Conservatory, over which he was shown by M. Ambroise Thomas himself, assisted by M. Emile Retz.—By a ministerial decree, M. Vaucorbeil, Government Commissary at the subsidised theatres, has been appointed Inspector in the Musical Department of the Ministry of Fine Arts.—M. Albert Vincentini, ex-manager of the unlucky Théâtre-Lyrique, has obtained his certificate of bankruptcy by a large majority of his creditors. Out of 242 having the right to vote, 226 voted in his favour, and the remainder did not vote at all.—While Mlle Anna de Belocca is making a concert-tour, under the auspices of M. Tschoff, as manager, in Switzerland, it has been bruited about here that she is to become *impresaria* of the Théâtre-Italien next season. As the season could not commence before the month of March, till which time M. Capoul holds the Salle Ventadour, and as Mlle de Belocca is engaged for that date at Covent Garden, it is difficult to see how the report can be true, unless, indeed, Mr Gye is at the bottom of the project, which is scarcely probable.—M. and Mlle Léonard have returned.—The Concerts Pasdeloup re-commence on the 20th, and the Concerts Colonne on the 27th inst.—The accident of which the Countess of St Andrea, better known as Mlle Spontini, was recently the victim, has ended fatally, as, on account of her advanced age, eighty-eight, fears were entertained it would. She died at the Château de la Muette, Passy-Paris, where she resided with her sister-in-law, Mlle Erard. A daughter of Jean Baptiste, and niece of Sébastien, the head of the Erard family, she married the composer of *La Vestale*, *Olympe*, and *Fernand Cortez*. Her excellent qualities of head and heart rendered her an object of respect and admiration with all who enjoyed her acquaintance. The funeral service was celebrated in the church of the Annunciation, Passy, amid a large number of friends and artists. Another death to be recorded is that of M. Junca, the bass, who achieved marked success at the Théâtre-Lyrique, in Italy, and in America. He died on his estate, Les Ormes, near Corbigny (Nièvre), aged about sixty. Born at Bayonne, he was originally a sailor, and would probably have remained one had not the Director of the Toulouse Conservatory, struck by his fine voice, advised him to learn music and singing. Junca made his *début* in the provinces. He then came to Paris, where he was engaged first by Adolphe Adam for the Opéra-National and next by M. Seveste for the Théâtre-Lyrique. At the latter establishment, where he was the original of several important parts, he remained till 1856, when he went abroad to fulfil several very lucrative engagements. Some years later he retired. He died in great agony, after an unsuccessful operation for cancer of the jaw.

DRESDEN.—From the seventh report issued by the Conservatory of Music we learn the following particulars:—The General Musical Director Royal, Dr Julius Rietz, since October, 1860, artistic director and teacher of composition, died on the 12th September, 1867. The following gentlemen resigned: Herr Sigismund Blumner, teacher of the pianoforte, 1877 to 1878; and Herr Viti, teacher of mimetics, 1875 to 1878. Herr Julius Rühlmann, attached to the institution from February, 1856, as teacher of the piano, of concerted playing for wind-instrumentalists, and for musical history, was cut off by death. The final examinations took place from the first to the 19th July inclusive in presence of the director and all the professors. On the 26th June, the Conservatory, in honour of the silver wedding of the King and Queen, offered its congratulations in the form of a serenade, performed under the direction of Professor Wüllner, at the country palace of Pillnitz, when the programme included a "Weihelied" by Wüllner, two old Italian Dance-Melodies by Gastoldi, three old German Folksongs, arranged in four-part form by J. Brahms, the "Brautgesang" by Schumann, and a Prayer (after the "Ave, verum") by Mozart. Appended to the report is an essay by Dr F. Naumann: "On the Antiquity of double Counterpoint."

To ADVERTISERS.—*The Office of the MUSICAL WORLD is at Messrs DUNCAN DAVISON & Co.'s, 244, Regent Street, corner of Little Argyll Street (First Floor). It is requested that Advertisements may be sent not later than Thursday. Payment on delivery.*

The Musical World.

LONDON, SATURDAY, OCTOBER 12, 1878.

(To the Editor of the "Musical World.")

SIR,—“Hung be the Heav’ns with black!” our greatest dramatist makes one of his characters ejaculate. There are very many members of very many creeds who would be delighted to carry out the injunction, and, for the purpose of duly educating their ‘prentice hands, would gladly begin their career in the ascetic upholstery line, by draping this world of ours in the same sombre fashion. There is no accounting for tastes. Maworm informs us that he likes to be despised. Others adopt the opposite course and prefer to do the des-pising themselves, therein following the example set by a certain acquaintance of ours named Tartuffe, of whom Molière says:—

“C’est un homme...qui...ah!...un homme...un homme, enfin,
Qui suit bien ses leçons, goûte une paix profonde,
Et comme du fumier regarde tout le monde.”

Amiable individuals of this description, to be found in large numbers among the clergy of different denominations, have in all ages objected most emphatically to aught in the shape of amusement. The only pleasure they would allow their fellow creatures is, to perpetrate an intentional bull, the pleasure of being miserable; in that they would allow us to indulge till we suffered from consequent indigestion. For them, at the present time, as in the period when the Puritans in England, or the Ministers of the Kirk on the other side the Border, held the unhappy people in the bonds forged by Fanaticism, what most people term innocent recreation is a deadly sin. I verily believe that, if we could probe their inmost heart, we should find they agreed with the Caledonian worthies who severely censured a clergyman because, during a performance of Punch, the servant was sent out with a request to the showman to come under the windows of the house that the Clergyman and his Wife might enjoy the sight. So, at least, we read in a book published at Perth in 1836, and cited by Buckle in his great work: *The History of Civilization in England*. Not only was it considered wicked to attend of a fixed purpose any public exhibition, but it was reckoned sinful to look at one in the open air, even though you merely gazed at it from your own window.

We must not delude ourselves with the erroneous notion that this morose gloomy hatred of all tending to render our journey through life less wearisome is dead. It is as secretly active as ever, just as the German Ocean is as fierce and tempestuous as when dashing its angry billows over the sites now occupied by famous cities; unless resisted and summarily put down whenever it dares to show itself, the same forbidding spirit would again enslave mankind as surely as that, were the dykes raised by the sturdy forefathers of the brave people whom the despot Philip II. vainly sent Alva to crush, not carefully kept in repair, the all-engulphing sea would once more roll over Holland. In corroboration of what I have advanced, I may appeal to the Bishop of Manchester, who at the meeting of the Church Congress held at Sheffield, on the 3rd inst., honestly declared that “for the moment his breath had almost been taken away” by some words which a preceding speaker, a Rev. G. Everard, of Wolverhampton, had uttered. And what was the “tremendous utterance,” as the Bishop qualified it, of the reverend exponent of

a religion which teaches us to love our neighbours as ourselves? A fierce and sweeping denunciation of the stage, which the speaker’s hearers were informed “must be given up or Christ must be lost.” Were the Rev. Mr. Everard’s means of coercion as strong as his language, we should not have long to wait for the logical results. Among them would certainly be the non-opening of the Lyceum by Mr. Irving, and, greater phenomenon still, a sudden termination to the run of *Our Boys*.

To the honour of the Church, the Rev. Mr. Everard’s sentiments met with a very limited response. Save, I think, one solitary exception, all the other speakers declined agreeing with, while some were dead against, them. The Earl of Mulgrave, himself a clergyman, turned the tables by enquiring what the Church had done for the moral reformation of the stage? He dwelt upon the theatre as a means of recreation, possessing in its purity wonderful teaching power as an agent for good; he said, and said truly, that there were those among English actors and actresses who had recognized the true end of the drama and who had caused to be felt, in the conduct of human life, the moral impressions the drama was calculated to make. In his opinion it was a waste of time to cry out against the existing corruption of the theatre without doing anything to stem that corruption. He was, therefore, happy to say that a society had been organized in Manchester, and called the Dramatic Reform Society, which might be considered under the auspices of the Church, since it numbered among its vice-presidents two bishops. The object of the Society was, he added, to encourage good acting and the performance of good plays, while discouraging, by personal influence and such legal action as might be deemed advisable, those which were objectionable. The Bishop of Manchester followed on the same side. Ignoring, of course, the lamentable fulminations of the Rev. Mr. Everard, his Lordship congratulated the assembly upon the fact of their Christianity having become more human and more reasonable. After giving an interesting account of his mission-work among the persons connected with the stage in Manchester, he plainly told those present they had no right to declaim against the theatre till they had done something to amend it, and that the stage will never be purified until society itself has been elevated. In fact, the gist of his argument amounted to this: the amelioration of the stage must come from without and not from within, just as, according to Charles Dickens, the bolts should be placed by wise laws on the side of prison doors opposite to the side which they have hitherto occupied.

To deny that there are abuses connected with the stage and that immorality may be justly imputed to some who belong to it would be simply equivalent to asserting that the theatrical profession is immaculate and surpasses in purity any other; that the actor is superior in this respect to the author, the physician, the painter, the lawyer, and even the clergyman. No sensible being would dream of doing anything so preposterous. There are black sheep everywhere, only, unfortunately, when they happen to be actors or actresses, the over-virtuous implicitly pin their faith to the invariable correctness of the Italian proverb: *Una pecora marcita ne guasta un branco*, and, with the true Christian toleration and largeness of heart distinguishing individuals of the Everard type, condemn the whole flock. Such is not the plan pursued by men of broader and more enlightened views, like the Earl of Mulgrave, the Bishop of Manchester, and others holding the same opinions, and every true lover of the drama will cordially aid them in their endeavours to spread instead of restrict the influence of that great and noble art of which the most sublime exponent is our own Shakspeare.

X.

CONCERTS VARIOUS.

AN evening concert was given at the Wood Green Masonic Hall on Wednesday, October 2, under the patronage of the Lord Mayor, for the benefit of the sufferers by the loss of the Princess Alice. The concert was well attended, and the proceeds very considerable. The programme issued by Mr George Elliott, hon. sec., was varied and attractive. Miss Butler, R.A.M., and the Misses Petrelli (of the London Conservatoire of Music), Vane, Norris, and Mrs Berry; Messrs Matthews, Johnson, Green, King, Bremner, and Vernon Brett were the vocalists; Messrs Cohen (harp); J. Root (flute); the Misses Boxell, R.A.M., Bremner, Cope, and Messrs Elgar and Cohen (pianists and accompanists). Several songs, duets, and solos were given with effect, including the popular songs, "Alice, where art thou?" and "The Message" (Mr Vernon Brett), and "My sweetheart when a boy" (Mr Bremner). Mr A. Cohen, in Parish-Alvars' harp solo, "The Greek Pirates' Chorus," and Mr Root, in a flute solo by Clinton, were deservedly applauded. The arrangements were carried out with judgment and tact by the hon. secretary.

A BALLAD concert was given on Tuesday evening in Langham Hall by the courteous manager, Mr A. Raimont. The programme commenced with a quartet, followed by popular ballads, &c. Mdm Liebhart sang G. B. Allen's "Goat Bells" and Dr Spark's "The Only Home"; Miss Ellen Webster gave G. F. Gear's pretty song, "Beside the Spring," and Bellini's "Come per me sereno"; Mdm Tonnelier sang Mr H. Millard's "Waiting" and a Scotch ballad; Mdm Bernhardt, Miss Dashwood, Mr Gerard Franklin, Mr J. Bishenden, and Signor Monari-Rocca assisted. One of the attractions of the concert was the pianoforte playing of two young artists, Miss Lily Newman, a pupil of Signor Mattei, and Miss Nina Brunell. Miss Newman gave Ascher's fantasia, "Souvenir du Passé," with brilliancy, and deserved the encore she obtained. Miss N. Brunell played the same composer's popular arrangement of "Alice, where art thou?" which was also encored. The concert was a success. Dr J. W. Bernhardt and Mr J. T. Mew were the conductors.

PROVINCIAL.

HULL.—The Harmonic Society's performance, on Oct. 1st, of *The Creation* was one of the best we have listened to in Hull, especially the trio and chorus, "The Lord is great, and great His might," which could not be excelled by any choir. The soloists were—Miss Jessie Goode (warmly applauded after "In verdure clad," Mr Kempton, and Mr McGuckin. It would be impossible to conceive anything finer than Mr McGuckin's singing of "In native worth." Writes the *Hull Times*:—"Having listened to all the greatest tenors of the present generation, we frankly say the air never sounded more melodious and sublime. Mr McGuckin was compelled to repeat it, and his second delivery of the piece was even finer than the first. It was an excellent lesson to the members of the Harmonic to hear how a gifted singer can deliver a recitative as well as a popular air with euphony and expression. The words were not cut up into nonsensical stops, pauses, and fragments, to suit the supposed, for they are only supposed, exigencies of musical recitation, but were delivered according to their natural sense and meaning, and, excepting a little peculiarity of accent, which does not always forsake a native of 'the melancholy isle,' the words found as good exposition as the music." The band, chorus, and conductor were on their mettle, and the oratorio went off with *éclat*.

LIVERPOOL.—The first of the Liverpool Philharmonic Society's subscription concerts, says *The Liverpool Post*, came off on Tuesday evening, October 8th, with tolerably good success. Notwithstanding the fact that, unlike last year, none of the leading singers had been engaged for the occasion, the programme being, with little exception, of the ordinary description, there was a very large attendance, every part of the hall, except the stalls where the attendance was somewhat thin, being well occupied. The orchestra was under the eminently satisfactory conductorship of Sir Julius Benedict. The chorus had but little assigned to them—all the more to be regretted from the efficiency which they displayed. After the opening overture, "The Vintagers' Chorus," from Haydn's *Seasons*, was sung. In Mozart's recitative and aria, Miss Emma C. Thursby made her *début* before a Liverpool audience, producing a fair impression in her first effort, and this favourable opinion was confirmed by her singing in other selections. The Pianoforte Concerto by Saint-Saëns, afforded Miss Schirmacher an opportunity of enhancing the reputation won by her much-admired performances last year, the greeting which the talented young lady received being no less cordial than that which was previously extended to her. Miss Schirmacher's performance elicited the warmest applause, followed

by an emphatic re-call. Gounod's symphony in E flat was played by the orchestra in a style which evoked hearty recognition. In her other pianoforte solo Miss Schirmacher was most successful, and was honoured by two most impressive "calls." Miss Thursby also received two "calls" at the close of "The Bird Song." The performance concluded with Auber's overture to *Marco Spada*.

CHELTEMHAM.—Signor Ghilberti gave a morning concert on Thursday, October 3, in the Assembly Rooms, assisted by the following talented amateurs:—Mrs Unett, Mrs F. Daubeney, Miss Miriam Burman, the Misses Campbell, and Mr H. Dyce Paterson. The first part of the programme consisted, with the exception of Ignace Gibsons's "Sail on, O love, sail on" (Miss Miriam Burman), of songs by Italian composers, including Ricci's "Vi consoli amor di figlia" (Mrs Unett); "Fatal Goffredo" (Miss Campbell); Lillo's "Se non son dama di qualità" (Mrs Daubeney); Panzini's "La Sera" (Signor Ghilberti); "Caro mio ben" (Mr Paterson); the trio from Rossini's *Semiramide*, "L'usato ardir" (Misses E. and L. Campbell and Signor Ghilberti); and the duet from Donizetti's *Belisario*, "Sul campo della gloria" (Mr Paterson and Signor Ghilberti). The principal songs in the second part were by English composers, but the last two pieces in the programme were "Non più andrai" (Signor Ghilberti), and the quartet from Rossini's *Mosè in Egitto*, "Dal tuo stellato" (by the Misses Campbell, Mr Paterson, and Signor Ghilberti).

BRIGHTON.—The attractions of the extra concert at the Aquarium were unusually numerous, and, being combined with the opening of the new Eastern Terrace garden and promenade, the number of visitors was very large. Mdm Patey, the great English contralto, sang, among other popular things, Blumenthal's "The old, old story." Miss Lillie Albrecht, a pianist possessed of rare powers and brilliant execution, played Chopin's Ballade in A flat, an Idylle by M. Pfeiffer, and Thalberg's "Masaniello." She was much applauded and "called" after the fantasia. The orchestra played movements from symphonies by Haydn and Beethoven, a "selection" from *Don Giovanni*, and several other pieces.

CAUTION.

(To the Editor of the "Musical World.")

SIR,—May we beg you to call attention through your columns to the following case of imposture. A man, sometimes giving the name of Pyne, and sometimes that of Galton, is making a practice of going to persons connected with the musical profession, to whom our firm is well known, and inducing them to lend him money in exchange for drafts drawn upon us, although we have no personal knowledge of the individual, and we need hardly say we have no funds belonging to him in our possession.

The exposure in your columns of this system of fraud will, we are sure, be highly beneficial to members of the musical profession, who appear to be the particular objects of this man's depredations at present.

NOVELLO & Co.

London Sacred Music Warehouse,
1, Berners Street, W., and 80 & 81, Queen Street, E.C.
October 10, 1878.

COLOGNE.—The usual series of ten Subscription Concerts will commence on the 22nd inst. The programmes will include, among other things, *Joshua*, Handel; Johann Brahms' second Symphony, and also a Symphony by Dan. de Lange. The fiftieth anniversary of Schubert's death will be commemorated by a special performance, at which only works by Schubert himself will be executed, and at which it is hoped that the co-operation of Herr Julius Stockhausen may be secured. Mr J. S. Mills, from America, will be the pianist, and Herr von Königsblow the violinist. Herren Japha and colleagues are making ready for their Chamber-Music Soirées, which will be supported by Dr Ferdinand Hiller, Herren Seiss, Mertke, and Kwast. The Philharmonic Society and the Musical Society have, after some weeks' rest, resumed their exceedingly popular concerts.

FRANKFORT-ON-THE-MAINE.—The Hoch Conservatory was formally opened on the 25th ult., in the presence of most of the municipal authorities, of the members of the staff, of the pupils, and of a large number of general visitors. The meeting was first addressed by Dr Mumm, the chief Burgomaster, who spoke in warm terms of Dr Hoch, the founder of the institution, and gave a sketch of his life. Dr Mumm was followed by Herr Joachim Raff, the first Director of the new Conservatory. Then came the musical portion of the ceremony, thus constituted: Trio for Piano, Violin, and Violoncello, Beethoven, performed by Herren Josef Rubinstein, Hugo Heermann, and Bernhard Cossmann; Songs, Schumann, sung by Professor Stockhausen; Sonata for 2 Pianos, Mozart, performed by Herren Carl Fälden and Anton Urspruch, all the executants being teachers in the institution.

NORFOLK AND NORWICH MUSICAL FESTIVAL.

The subjoined letters appeared in the *Norfolk Chronicle* and *Norwich Gazette* of last Saturday, October 5. They will repay perusal:—



"DEAR SIR,—Amidst a great deal to encourage the strenuous efforts the Committee are making to render the approaching Festival a success, there is one circumstance which is much to be deplored, both for the sake of the talented and respected author of the work, and the benefit of our Norwich Charities. I allude to the want of interest displayed by both county and city in the new oratorio, *Joseph*, to be performed on the Wednesday morning. For this morning comparatively few tickets have yet been taken, although the actual receipts up to the present time are in excess of the last Festival, up to the same period, by a sum of about £200. It should be remembered that the Committee have, on this occasion, deemed it expedient to reduce the number of concerts to six, instead of seven, as before; and this has been done in order to prevent the public being overpowered by too much music in a single week; but, at the same time, it should be borne in mind that no substantial benefit can be conferred upon the Charities unless all the six performances are well attended. It is true that *Joseph* is not well known at present, and it is natural for us to prefer old favourites to novelties in music, but it has always been the pride of the Norwich Festivals to introduce some new work at each of these, and this has frequently been attended with great success, provided the composer has been worthy of the honour. In the present instance the composer of *Joseph* is a man of mark, a very distinguished and clever musician, and I think it would be a disgrace to us to treat his work with indifference, and allow it to be performed to empty benches. Let me invite those who wish well to our Festivals to come in good numbers to hear the work, so as to qualify themselves to judge of its merits, and not condemn it by their absence, and so dishearten an author who is far too important a man to be condemned unheard. The preparations for the Festival are advancing rapidly, and I think I may safely assert that our fine old hall will put on an appearance of grandeur and attractiveness which has never hitherto been equalled. Excuse my troubling you with these observations in the interest of the ensuing Festival, and believe me,—Yours very truly,

"E. COPEMAN, M.D.

"Upper Close, Norwich, Oct. 3rd, 1878."

"SIR,—I understand that Professor Macfarren has written to announce his intention of coming down to hear the performance of his oratorio *Joseph*. This fact will, I think, induce the really musical portion of the community and those who wish to encourage art to attend the Wednesday morning's concert, for few men have done so much for the art of music as the Cambridge professor. On looking over the various critiques upon the previous performances, one is struck with the almost unanimous conviction that *Joseph* is a work which must live and be appreciated. Mozart's charming Mass in C has been suitably chosen for the same morning, to form an interesting contrast to the more modern style.—I am, yours,

"HORACE HILL, Mus. Doc."

We cannot imagine a more interesting programme than the combination of Macfarren's oratorio with Mozart's first Mass (that is first "grand mass.") All Norfolk, Suffolk (and Cambridge, where the composer musical-harmoniously reigns at the University), should attend on the occasion. Macfarren is one of the last representatives of that legitimately musical art of which Mozart, in his time, was the most illustrious representative. *Norwich Argus* to the rescue!

Eisteddfod!

We look for singular doings at an Eisteddfod. They are in harmony with the Gorsedd, and accord with one's sense of the fitness of things. But we did not expect that, at an Eisteddfod held out of Wales, and therefore subject in some measure to the influences of common sense, it would be held criminal for a singer to catch cold. At the first of the Birkenhead Evening Concerts, "Mr Councillor John Hughes" came forward, and said, "I am very sorry to have to announce to you, but I am afraid it is an old story, that Mr Sims Reeves, as usual, has disappointed us." Hearing these words the audience burst out with "hisses and groans," at which we do not complain further than is necessary to deprecate the uncharitable conclusions evidently at once formed. No doubt many present made up their minds *sur-le-champ*, as our neighbours say, that Mr Reeves,

having engaged to appear, deliberately stayed away. In that case inarticulate noises were, perhaps, natural. But Mr Councillor John Hughes went on: "We have received this telegram: 'Since my return to England have taken cold, which will positively prevent my appearing for ten days or a week at least. Extremely sorry.'" How are we to interpret the roars of laughter with which the assembled Welshmen greeted these words? It could not have been an expression of scornful unbelief, because our Cambrian friends would find it hard to compass the thought of a man telling lies to avoid earning some hundreds of pounds in four days. Then it must have been an expression of surprise and wrath at the fact of the great tenor catching cold. But the matter did not end here. Mr Councillor John Hughes was ingenious enough to see in Mr Reeves's behaviour a mark of disrespect to the Eisteddfod, and, through it, to the sensitive Welsh nation. Hence, he added, when the people before him had stopped laughing: "Now, ladies and gentlemen, having regard to the fact that the Eisteddfod is a national meeting in connection with Wales, I think it shows very little respect on the part of Mr Reeves to send us at the last moment this intimation, when everybody was expecting that the great tenor of England would present himself." To this the audience said, "Hear, hear." It follows that not only must a singer engaged by Welshmen keep clear of colds, but that, having sinfully neglected to do so, he must assume at the earliest possible moment that his cold will disable him, or put up with the consequences of showing "very little respect." This is hard on Mr Reeves, who, with the best intentions, waited till the last moment. But our famous singer can find comfort in the happy fact that by not going to the Eisteddfod he escaped being made a bard.—*Musical Times*.

TRANSPOSSED EDITIONS.

(To the Editor of the "Musical World.")

SIR,—Will you kindly allow me a little of your space to protest against the great and growing nuisance of "transposed" editions, a grievance all the worse that in many cases no acknowledgment is made, and people not previously acquainted with a song are led to believe it is in the original key. Songs originally written for soprano or tenor have been particularly ill-used in this respect, being remorselessly cut down to suit the voices of contraltos and baritones. Now it scarcely seems necessary at this time of day gravely to argue that a song expressly written for, and suited to a high set voice, will not, as a matter of course, be equally effective when sung a third or a fourth lower by a deep-toned voice. Let us reverse the case. Take a bass song, say Handel's "Why do the nations," for instance, and sing it a fourth higher. Imagine Mr Sims Reeves or Mr Lloyd shouting up to A in its bold, florid passages. That they would sing it well there is no doubt, and the effect might be very brilliant, but I beg to say it would not be the effect that Handel intended. Day after day we are inundated with these "transposed" editions, of all kinds of songs—old or new, classical or commonplace,—to a degree that must disgust every musician of taste or sense. Why, I beg to ask, are contralto and baritone singers so fond of attempting songs which were never written for their voices? There are hundreds of songs written specially for them, and they have no occasion to be so childishly covetous of what belongs to others. I must, on the contrary, pay soprano and tenor singers the compliment of saying that, as a rule, they are almost wholly free from such meanness. Seldom, if ever, do you hear them clamouring for high-voiced editions of contralto or bass songs. It is no crime that a lady should possess a contralto voice, instead of a soprano, but why then attempt "Casta Diva"? She can only succeed by singing it a fourth or a fifth lower, and by so doing she changes its character entirely. Even where the pitch of a song is unaltered the mere substitution of one kind of voice for another alters the effect, as for example where a high tenor song is sung (on the same pitch) by a contralto. The notes are the same, but the effect is different. Equally—though in a different way—a considerable difference in pitch, whether a third or a fifth, materially changes the effect of a song. Clearly, my objections apply with most force to songs of a dramatic nature. Many songs have nothing in them that can be associated with any particular kind of voice, or even sex. Take for instance "The Last Rose of Summer." It is generally set about E, as an average compass, but it could easily be sung higher or lower—say a third either way—and by either lady or gentleman, without materially interfering with its effect. To look over the parcels in a music-shop in search of a high-voiced song is quite depressing. The good old songs are "conspicuous by their absence" (except a lot of "transposed" copies) and as for the new ones three fourths of them are written for low voices. Even those marked soprano seldom go above G;

perhaps in a rare case, you find one which actually has an *A. mirabile dictu!* One would think the soprano was as extinct as the dodo. O that some enterprising and artistic publisher would come to the rescue! If such a man would issue a carefully edited work, comprising our best songs restored to their original keys, and in all their integrity otherwise. Ignorance is not always bliss, and possibly many who are now unaware of the impertinent and unauthorized alterations which have been made, would be the first to protest against such vandalism, when enlightened. I had more to say, but have already exceeded my limits. D. BARTLE.

MUSIC IN SCHOOLS.

Mr Jolly, one of Her Majesty's Inspectors of Schools, states in his report this year on schools in the county of Inverness and neighbouring parts of Scotland that he has long been convinced that there are very few children who cannot be taught to sing, and even to gain creditable proficiency in doing it, and he has obtained some encouraging statistics upon the subject. Mr Roddie, teacher of music in Inverness, has examined the children in the public schools of Inverness, 1,352 in number, and found only 4 per cent. tuneless and unable to reproduce correctly a musical note they hear. Even this percentage decreased to 2 per cent. in the third standard, to a single individual in the fourth, and there was none at all beyond that. Mr Roddie finds also that, whatever may be the cause, musical power varies according to locality and social position, and that the poorest have not only musical ear and talent, but that they would seem to be superior in this respect to those of higher rank to the extent of from 3 to 4 per cent. in the younger children. Mr Jolly observes that the gymnastics of voice require to be known and practised, in regard to purity and quality of sound, inflection, breathing, vowel formation, emphasis, resonance, strength, speed; and the effects of such vocal culture are simply beautiful and surprising, as he found, to his delight, in visiting an elementary school in one of the lower parts of Inverness. He pleads for the interpolation of music in the school-work of the day at different times, and says it dispels mental mists and moral clouds, and imparts a vigour and thrill that tell on all work. An excellent practice has been adopted by the Inverness Board in the united regular training of the pupil-teachers by a thorough musical course under a trained master, with a view not only to a knowledge of the subject, but of the best methods of teaching it. Mr Jolly urges that the Code should now provide at least two grants for music, one for creditable and the other for very good, to be allowed by whatever system produced, by ear or otherwise. He strongly recommends the Tonic Sol-fa system for general adoption in schools, not only elementary, but higher, and says that the manner in which very young children can be made to read music in a short time, with all the ease of a common reading book, is remarkable, as he has abundantly witnessed. The wonderful cultural power of song in thought, feeling, taste, and morals, he thinks, does not seem to be realized, or, at least, is not practically acted on in general. He adds, writing from Inverness: "There is good prospect that in time, with proper teaching, we might become a musical people, able to rival our own eminence in lyrical poetry by our power to render it worthily and sweetly in song."

VIENNA.

(Correspondence.)

The production at the Imperial Operahouse, on the 4th inst., of Gounod's *Philemon et Baucis* and of the ballet, *Naila*, is far from signifying a cessation of labour for the artists. The Wagner division of the company have to get through the last rehearsals of *Siegfried*, and the other division must at once set about studying Verdi's *Vêpres Siciliennes*. In the spring, Herr Johann Rechter, the *Capellmeister*, and Herr Richard Lewy, chief-inspector, were despatched to Germany, with orders to visit all the principal theatres, and select from the tenors of repute there a fitting representative of Siegfried. The report of the two gentlemen was of a very depressing nature. Of all the tenors they heard, including the most famous, even Herr Unger himself, who had sung the part at Bayreuth, and was then being applauded in it at Leipzig, not one struck Herr Jauner's delegates as suited for their purpose, or who, in their opinion, could fill the character at Vienna without the risk of a dismal failure. In the midst of this dilemma the manager was agreeably surprised by a message from "the Master" at Bayreuth, saying that he knew an artist whom he could recommend. Full of bright hopes, the manager read further till he reached the name of him whom Herr R. Wagner proposed for acceptance. Then the bright

hopes vanished like a dream. The artist recommended was Herr Jäger, the same whom the composer has selected as his Parsifal, provided the gentleman's preparatory appearance as Siegfried at Leipzig shall justify the choice. Herr Jäger was well-known in Vienna—only too well known, as the hero of a most disastrous performance of *Lohengrin*. He is a fine, tall man, of imposing exterior; his voice, however, is anything but in keeping with his exterior, and he sang *Lohengrin* so unsatisfactorily and so fearfully out of tune that Herr Labatt had to be sent for in hot haste during the second act to take his place. At the end of the act, amid a tempest of hisses, the stage-manager advanced and informed the audience that in consequence of Herr Jäger's "feeling suddenly indisposed," Herr Labatt had kindly consented to appear in his stead. It was this same Herr Jäger whom Herr Wagner designated in his communication as best qualified for the part of Siegfried. Herr Jauner very naturally felt no inclination to rely on an artist who had left behind him such eminently unfavourable reminiscences in Vienna, and Herr Wagner's recommendation was consequently declined with thanks. Now, as before, Herr Labatt steps into the position which Herr Jauner considered Herr Jäger incapable of filling. This is naturally fatal to the plan of having one artist for Siegmund and another for Siegfried, but it is an evil for which no remedy can be found, at least not for the present. Meanwhile, preparations are being made for next season, the prospectus of which will be issued in December simultaneously with the opening of the new subscription list. Among the novelties comprised in the prospectus will be *Die Götterdämmerung*, M. Anton Rubinstein's *Nero*, Herr Hofmann's *Aennchen von Tharau*, now in preparation at Hamburg and Dresden, and a French opera, either by M. Ambroise Thomas or M. Gounod. The regular Italian season will be replaced by a series of "star" engagements. M. Faure will certainly be one of the vocal luminaries, and it is highly probable *Mme Adeline Patti* will be another. *Mlle d'Angeri* made a successful *début* in *Aida*; not only was she re-called after the different acts, but even during the progress of the opera. She is no stranger to Vienna, having, as *Mlle Angermeyer*, attracted, while still a pupil at the Conservatory, the attention of competent judges, who warmly urged the policy of securing her services for the Imperial Operahouse. But their advice was rejected by the then manager, and the lady sought and found in England, Russia, and Italy, an opportunity, which she could not obtain here, of exhibiting her talent.—The Philharmonic Concerts, of which there are to be eight, will commence on the 3rd November, and terminate on the 23rd March. Besides acknowledged classical works, the programmes will include compositions by Brahms, Berlioz, Liszt, Rubinstein, Esser, Jadassohn, Goldmark, Grahner, and Volkmann. The series of five concerts given by the *Gesellschaft der Musikfreunde* will begin on the 10th November, and works by G. Bizet, Goldmark, Brassin, and Brahms will figure among those constituting the programmes. On the roll of artists are inscribed the names of *Mme Norman-Néruda*, *Señor Sarasate*, *Herren L. Auer* and *C. Singer*, as violinists; *M. Ch. de Beriot*, as pianist; and *Herren Adolf Fischer*, *Demunck*, and *Jules de Swert*, as violoncellists.

CRYSTAL PALACE CONCERTS.

(From the "Daily Telegraph.")

The twenty-third season of these concerts began on Saturday afternoon, under the auspices, so to speak, of Richard Wagner. Not, however, the Wagner of the "new art," not the creator of that portentous phenomenon the Bayreuth music drama, but he rather of the keen and critical brain, whose lightest word upon the masterpieces which have seemed to him worth study must be received with respectful interest. The overture heading the programme on Saturday was Gluck's *Iphigenia in Aulis*, as arranged and, in a special sense, edited by the man who has carried Gluck's theories to their ultimate development. In one of his letters Wagner tells us why he was induced to associate himself so closely with this particular work of his great predecessor; and he has told us also in very emphatic language what were not his reasons for so doing. His enemies said of him then that he was "a destroyer of our musical religion," one who "shamelessly disowns the glories of the creations of the musical past." It was not to disprove this that he set about teaching the world rightly to comprehend Gluck's overture, because he really did not care, we are told, either to abash or instruct his accusers. What he wished was to oblige a friend by performing the work at Zurich in 1854. Influenced by that desire alone, he took the overture in hand, to find that his inner consciousness rejected the accepted form of its interpretation, and rebelled not less against the ending Mozart had written in order that the prelude, which runs without a break into the first act of the opera, might be

given in the concert-room as a distinct thing. For reasons set forth in the letter above referred to with almost prolix minuteness, Wagner treated the overture as a long *andante*, instead of as an *andante* and *allegro*; and, furthermore, substituted for Mozart's showy ending one which simply recurs to the opening theme, and leads the mind back, as do the first bars of the first act, to the point whence it started. We do not hesitate to say that Wagner in this case accomplished a work of criticism and renovation that entitles him to lasting gratitude. Here is no question, be it observed, of over-riding a master's design. Rather did Wagner instinctively perceive where that design had been perverted, and labour, partly in the light of the original score, partly in that of his own luminous intellect, to undo the mischief wrought. This is very unlike some modern editing, against which we have had to protest, and against the like of which we shall always protest so long as editors are supported by no more than their own fancies. When it is said that the performance of Gluck's music on Saturday was guided in all respects, even down to the minutest touches, by Wagner's directions, the interest of the occasion will be at once understood. The question, of course, arises, Did the new-old version of the overture bear the test of critical and impartial hearing? Equally, of course, the answer to any question propounded in the indeterminate region of musical expression, must be a matter of opinion only. We answer this, however, in the affirmative with boldness. True, one misses in Wagner's version the hurry and excitement of that which it has superseded; but, in lieu of mere bustle, we have a hundred beauties of thought and utterance previously covered up and lost sight of. Thanks to Mr Manns, therefore, for giving us the full benefit of Wagner's study, and showing us the old master's work free from disfigurement. The performance was exceptionally fine—if not, indeed, faultless—and at once settled any question that may have arisen as to the continued efficiency of the orchestra.

But the prelude to *Iphigenia in Aulis* was not the chief feature in Saturday's concert, nor did the appearance of M. Louis Brassin, from the Brussels Conservatory, take the first place in that regard. The crowded audience—one such as come together on rare occasions—had in view rather the fact that a musician whom many look upon as a legitimate successor of the masters, was about to be further revealed through the medium of a work of the highest pretensions. This is a rare experience; and, though all can enjoy it when it comes, none can certainly estimate its significance. The public who, sixty years ago, witnessed the *début* of Beethoven's symphonies had but a faint conception of a privilege on account of which they must for ever be envied. Many of them laughed at the creations of the incomprehensible master; some went to sleep; others stipulated for changes—especially abbreviations—and others again dismissed the whole matter with a significant reference to lunacy. Were there any among the crowd on Saturday equally blind to genius which the future will exalt to idolatry, and did all assist at an event because of which the amateurs of generations to come will account them happy? The answer involves a good deal utterly impossible now to determine. We know that Johannes Brahms is a man of mark, that he is among the musicians of our day like the son of Kish among those who drew lots for the throne of Israel, but whether his second symphony will live after him as a classic none whom it favourably impresses may safely assert, and none who are disposed to reject it safely deny. Always, however, when a work of art is debatable, the chances are in favour of ultimate triumph, and that in proportion to the fierceness of the debate. In music, whatever, with few exceptions, begins by commanding universal approval has a poor chance of immortality. It fits the average mind of its day, and allows nothing for growth. Consequently it soon becomes too small, and is laid aside. These head-shakings over Brahms, these doubtful looks and hums and haws, are, therefore, a good sign. Here is something, at any rate, not taken in all at once; and it may be a large provision made by genius which instinctively anticipates the ideal for a future necessarily nobler than the present. Some may exclaim, "What sort of an art is this that cannot at once discern its own masterpieces?" the truth is humiliating, but surely we have had lessons enough to convince us that it is true. Where doubt exists, therefore, we should be chary of condemnation. A man just recovered from blindness is hardly qualified to find fault with pictures. Let him wait till his cure is complete, and then the blurs and blotches may stand out as part of a grand and harmonious design. If any reader supposes from these remarks that Brahms' second symphony did not meet with universal and ungrudging acceptance he saves us the trouble of stating the fact in so many words. We do not assume—which, indeed, would be ridiculous—to settle the matter. That task must be left to the experience of the future, and all that can now be done is to make a contribution of opinion to the mass from which truth will eventually emerge.

The German master's new work, like the corresponding one of Beethoven, is in the key of D, and differs widely as to general character from the first. Consciously or otherwise, Brahms thus emulates his great predecessor in the art of, so to speak, shifting his ground and taking up fresh standpoints in the inexhaustible region of thought and feeling which belongs to music. The Symphony in C minor, No. 1, is far more passionate and stormy than its successor—far more suggestive of keen emotions and bitter conflicts. Indeed, we can associate with the second work little that is not cheerful. An air of idyllic simplicity pervades the new symphony, save in the slow movement, and, on reaching it from the previous composition, we seem to have passed out of a zone of tempest into one of repose. This idea is strongly impressed upon us by the character of the opening *allegro*, which, though not wanting in vigorous contrasts, mainly suggests pastoral quiet and gentleness. We cannot, however, say that the result is due to particularly novel methods. The *allegro* is, in fact, the least original portion of the work, and we do not assert this merely because some passages in it might have been inspired by Mendelssohn. Due weight should, no doubt, be accorded to the frequency with which, in listening to this music, the name of the most fascinating, if not the most profound, of modern composers rises to the lips; but it is of more importance to observe that throughout the movement we cannot but be conscious of a pervading conventionality. The individual composer stands out plainly enough in the details of treatment, and, looking on any page of the score, a student of Brahms recognizes the mark of his hand. But the thoughts and the outlines of their expression are all familiar to us. So far the movement must be regarded as disappointing. Because originality is rare we almost fiercely expect it from men like this accomplished master. The lack of it, however, should not blind us to merits which are not wanting, and the very movement now spoken of is, in all other respects, a *chef-d'œuvre*. Its form, closely following accepted models, is perfect; its workmanship, that of consummate art, and the inflexibility of purpose which turns to advantage every scrap of thematic material and every figurative device cannot be too highly praised. Musicians, therefore, will hear the *allegro* with delight. They may regret the absence of originality; but must dwell with pleasure upon the excellence of the workmanship. Concerning the slow movement—an *adagio ma non troppo* in F sharp minor—the boldest critic might well speak with diffidence after but one hearing. Though certainly not formless, its form is unique; while its purport by no means lies on the surface. Hasty observers might even say that the meaning is obscure, and the expression, wanting a clue to the underlying thought, sometimes unpleasing. Others, less rash, withhold judgment in suspense till familiar with an utterance which, coming from a man like Brahms, cannot be mere vanity and vexation of spirit. The composer does not style his third movement a *scherzo*, nor, if fun be deemed essential to *scherzi*, can it fairly claim a place in the family. Brahms has little or nothing, as far as we yet know, of the humour which is so charming a quality in Beethoven, and we find no evidence of it here. But the movement, which takes us back to the idyllic region of the *allegro*, has abundance of beauty and life. Consisting of two divisions—*allegretto* and *presto*—there is in it much happy variety; nor do we think the less of the movement because throughout we recognize the author's strong individuality. For the rest its structure is as simple and obvious as the sternest opponent of modern complexity and fogginess could desire. The last movement, *allegro con spirito*, has been likened by German critics to Mozart, but this, we venture to think, is a superficial opinion. Its straightforward diatonic themes, occasional unison passages, and sustained animation no doubt recall the finales of the older masters, but beyond this the two have little in common. The movement shows, however, with what happy results a modern composer can still cherish the spirit of his predecessors. Brahms, without ceasing to be himself, or stooping to direct imitation, here proves the vitality remaining in long-accepted traditions, which those only now reject, perhaps, who are unable to do more than slavishly reproduce without developing. Well wrought, sustained with splendid strength and admirable judgment, the finale rushes on to the end, carrying with it inevitable sympathy and admiration. The applause which followed on Saturday was loud and long-sustained; but, as already intimated, judgment on the work as a whole did not reach unanimity. With the performance it was otherwise, for, on that subject, only one opinion could exist. A better rendering of the work Herr Brahms himself could not desire, nor could Mr Manns wish for himself and his orchestra a greater triumph. May we hope that the effort will shortly be repeated.

No space remains to tell at length how cleverly M. Brassin played the "Emperor" concerto of Beethoven, and Liszt's Hungarian fantasia; nor how Miss Thursby sang Mozart's difficult aria, "Ma chi via," and Taubert's weak ditty, "The Bird Song." Enough that both artists added to the pleasure of their audience.

(To the Editor of the "Musical World.")

SIR,—The following appeared in the *Illustrated Sporting and Dramatic News* of Saturday last, October 5; your kind insertion thereof in your next issue of the *Musical World* will greatly oblige your obedient servant,

T. THORPE PEDE.

51, Haverstock Hill, October 7, 1878.

"On the 21st ult. we had the pleasure of publishing a portrait of M^{rs} Cave-Ashton, and also a biographical sketch, founded on materials furnished by the lady herself. Shortly afterwards she favoured us with the following letter, which was printed in our impression of Saturday last:—

"SIR,—In your brief notice last week of my professional career you omitted to say that during my first public engagement (at the Alexandra—now Park—Theatre) I received much kind and beneficial instruction from Mr Thorpe Pedé. Will you do me the honour to insert these few lines in your next issue?

"I am, sir, &c.,

GERTRUDE CAVE-ASHTON.

"Sept. 25, 1878."

"We now find it necessary to say a few words respecting this letter, in consequence of our receiving from Mr Thorpe Pedé the following communication, which in justice to him we feel bound to insert, although, of course, we must decline to be responsible for the statements it contains:—

"To the Editor of the "Illustrated Sporting and Dramatic News."

"SIR,—I will ask you to permit me to add a few words to M^{rs} Cave-Ashton's somewhat disingenuous letter of this date, in which my "kind and beneficial instruction of her during her first engagement" is alluded to. I may state that Miss Gertrude Holman Andrews (M^{rs} Cave-Ashton) applied to me, in answer to my advertisement for "Voices requiring training in Operatic Singing;" and I not only prepared her, during a course of seven months' incessant tuition, for the lyric stage, but gave her the first engagement, to which she suppressively refers, viz., to play the title rôle in my opera *Marguerite* (at the Alexandra—now the Park—Theatre), and further superintended and instructed her in her appearances in *The Magic Pearl*, and subsequent works. The matter is, perhaps, unimportant, and only affords an additional illustration of the well known ingratitude of professional pupils; but in this case the ungraciousness is enhanced by the fact that my instruction of M^{rs} Cave-Ashton was, throughout, gratuitous; and, as her acknowledgment of my services is more ungenerous than her original omission of my name, I have thought it advisable—with your permission—to state the absolute facts of the case.—I am, sir, &c.,

"T. THORPE PEDE.

"Sept. 28, 1878."

"The scanty biographical particulars furnished to us by M^{rs} Cave-Ashton were contained in twenty-three lines of writing, on two sides of note paper, and are now before us. They contain no mention of Mr Thorpe Pedé's name, otherwise M^{rs} Cave-Ashton would never have had occasion to tax us with having 'omitted' any reference to that gentleman. In the fourth paragraph of her MS. M^{rs} Cave-Ashton says that she was 'educated (musically) entirely by her mother,' and on the faith of that statement we wrote, 'Her musical education was commenced and completed by her mother,' little dreaming that we were doing an injustice to Mr Thorpe Pedé, who is unknown to us, and of whose acquaintanceship with M^{rs} Cave-Ashton we were first made aware in her letter, which charged us with having 'omitted' particulars with which she had not supplied us! However highly we may esteem the merits of M^{rs} Cave-Ashton, we cannot allow the blame of her (possibly accidental) omissions to rest on our shoulders. The success of the *Illustrated Sporting and Dramatic News* has uniformly been gained by honourable means; and, although we trust that its reputation for fairness could not easily be shaken, we cannot tacitly submit to an unfounded imputation of the *suppressio veri*."

In terminating, Mr Editor, this, to me, unpleasant correspondence, I beg to assure you that in bringing the matter before the public I have done so considering it due to myself that the real facts should be known, but at the same time I have no ill-feeling towards M^{rs} Cave-Ashton. It is not, I am sorry to say, the first instance of a similar kind, where another professor has got the credit of my labour, in which case I raised a poor girl from a music hall to a foremost position as a concert singer. I am, sir, your obedient servant,

T. THORPE PEDE.

TO DISHLEY PETERS, ESQ.

(From our Special Cockney.)

Ses u, old man, 2 me, ses u

"2 Norridge air u going?"

i kvickly hansers, "Yes," ses i,

"Onless—for there's no noin

"Wot rum starts hin this vurd o'keer,

May chance permiskuslee—

Theer shood turn hup, tvixt now & then,

Vot i do not now c."

Ses u, likewise, ses u, 2 me

"Is theer a Kawsel still

In Norridge town, as was the kase

3 ears agone until?"

Ses i 2 u, "Old boy," ses i,

"There air 2 Kawsels there;

But hif 2 i u chance 2 go

—Say for a change of hair—

"Tis werry like they vill not let

U leev jist ven u choose,

Tho' some chaps av their hexit maid

By lookin thro a noose.

"Another Kawsel stands ard by

& that's the vun for hus,

But arter hall the changes maid

It main't be vurth a kuas.

"In holden time hit was a plaice

2 go 2 Norridge for,

If honly jist 2 'ear the maids

A-velkum u with 'Lor!'

"& there was pretty Primrose gay

(U rekollex er vell),

& jolly Hann, so fat & round,

(Them Rush jokes was a sell).

"& there was 2 the dark-i'd 1

That on kommershalls waited

(A preshus sight 2 good for them)

She kant be hoverrated."

"& sprightly Betsy, dont forgit,

Wot brote the mornin t,

& bootiful Rebekkar 2

—A me, my art! a me!

"The subjik more i kant pursoo,

It his 2 paneful kvite;

But let us ope that next veek v

Shall find ourselves hall rite."

THE NORWICH FESTIVAL.

Notwithstanding certain prognostications to the contrary, the Musical Festival of Norfolk and Norwich, which has been held triennially since its foundation in 1824, is about to re-assert its claims to high consideration. This meeting has, in its time, done a good deal for the musical art, and, had it been more substantially and regularly supported by the clergy, aristocracy, and gentry of the city and county—not to speak of East Anglia generally—might have done a good deal more for the funds of the principal charities in aid of which it was virtually established. The festival which is to be held next week, under the direction of that eminent musician, Sir Julius Benedict, who succeeded the late Professor Taylor, Spohr's enthusiastic advocate, in 1845, and has retained the post without intermission since then, is the 19th on record. As usual, we find a catalogue of Royal "Patrons" (headed by Her Majesty the Queen), who allow their names to be used, but, in the majority of instances, rarely attend, or, indeed, do anything very remarkable for the Festival or its belongings; and once more the Earl

of Leicester, Lord Lieutenant of the County, has accepted the post of President. There is a strong list of Vice-Presidents; but how many are likely to honour the performances by their actual presence, as well as by their invariably vouchsafed "countenance" and approval is at best matter for conjecture. Under the supervision of Sir Julius Benedict, however, there is pretty sure to be a selection of music, sacred and secular, day after day, night after night, to tempt genuine amateurs to St Andrew's Hall; and while there is not much of absolute novelty to point out in the week's programme, it is on the whole a really attractive one. There are to be three morning performances, at the first of which Professor Macfarren's oratorio, *Joseph* (received with such unanimous applause at the Leeds Festival of 1877), followed by Beethoven's Mass in C (No. 1); at the second, Mendelssohn's *Elijah*; and at the third, the perennial *Messiah*, are to be given. The first evening concert includes Handel's *Acis and Galatea* (with Mozart's additional accompaniments); the second is a "Grand Ballad Concert," the third a "Grand Operatic Concert." A symphony will precede both the second and third concerts—allowing plenty of leisure for those Norwich amateurs (of whom there are many) who don't care a straw for symphonies, to arrive in time for the ballads and operatic airs. There is only one new contribution from the pen of Sir Julius Benedict in the programme—an overture, *Das Kätzchen von Heilbronn* (Katherine of Heilbronn); but in revenge his clever pupil (we believe), Mr H. Kingston Rudd, is to play two movements from the brilliant pianoforte concerto in E flat, composed some years ago for Mme Arabella Goddard, who first introduced it to the public. The only other instrumental *solo*—such devouring cormorants are singers, native and foreign—is Ernst's *fantasia* on airs from Rossini's *Otello*, set down for our foremost English violinist, Mr J. T. Carrodus (favourite pupil of the late Bernhard Molique), who also leads the orchestra. That both orchestra and chorus will be on the customary grand scale may pass for granted; Sir Julius Benedict is always earnestly assiduous about these important essentials. The leading singers are Mme Albani, Misses Catherine Penna and Anna Williams (sopranos); Mesdames Antoinette Sterling and Trebelli (contraltos); Messrs Edward Lloyd, H. J. Minns, and W. Shakespeare (tenors); Messrs R. Hilton and Santley (basses). The organist is Dr Bunnett, of Norwich.—*Graphic*.

WAIFS.

Señor Sarasate is still playing at Stockholm.
Signor Bottesini recently gave a concert at Aix-les-bains.
Mr F. B. Jewson has returned to town from the Continent.
The Teatro della Pergola, Florence, will not be opened this year.
The Italian operatic company for Bucharest left Milan last week.
Mr Otto Booth has completed a new sonata for pianoforte and violin.
The construction of a Politeama has been commenced at Buenos Ayres.
The title of Signor Borri's new ballet for the Scala, Milan, is *Paride*.
Herr Kiel's oratorio of *Christus* will shortly be performed at Aix-la-Chapelle.
Mme. Vogl of Munich has been appointed Royal Bavarian Chamber-Singer.
Herr Paul Taglioni has received the Netherlandish Gold Medal of Merit for Artists.
Herr R. Wagner's *Tannhäuser* will be brought out at Trieste on the 10th November.
M. Anton Rubinstein's *Maccabæer* is to be produced at the Stadttheater, Bremen.
The report that Signor Graziani is engaged at the Teatro Apollo, Rome, has been denied.
For the first time these nine years, there will be an Italian opera company this winter at Athens.
The Teatro Sannazaro, Naples, has been purchased by the Duke di Marigliano for only 138,605 francs.
Two art-papers, published at Rome, the *Palestra Musicale* and the *Roma Artistica*, have been amalgamated.
Le Roi de Lahore has been well received at Bologna. The composer was called on twenty-three times.
Mr J. Rosenthal, the accomplished violinist, has returned from his lengthened visit to the Isle of Thanet.
Signor De Giosa's opera, *Il Conte di San Germano*, will inaugurate the Carnival season at the Carlo Felice, Genoa.
Salvator Rosa is a success at the Teatro Pagliano, Florence. Señor Gomez had twenty-six calls on the first night.
Herr Otto von Königslow, a member of the staff at the Cologne Conservatory, has been created a Prussian Professor.
The first of Herr Wilhelm's concerts at Steinway Hall, New York, was postponed from September 23rd to September 26th.

A Columbus man says he started thirty years ago to make 1,400,000 dollars. He has got the fourteen, but the ciphers bother him.

Ange, ein weiblicher Blaubart is the title of a new three-act buffo opera, book by Herren Zell and Genée, music by Herr E. Jakobowski.

The Harvest festival at St Anne's Church, Soho, will take place on Sunday, Oct. 13. Morning service at 11 a.m., evening service at 7 p.m.

Besides being accepted at Vienna, M. De Swert's opera, *Die Albigenser*, has been accepted also in Berlin, Hamburg, and Wiesbaden.

The Italian operatic company at the Liceo, Barcelona, has been strengthened by the engagement of Signora Carolina Ferni, Signori Nouvelli, and Giral dona.

Herr Julius von Bernuth has had the title of Professor of Music conferred on him in connection with the fifteenth anniversary of the Philharmonic Society of Hamburg.

Mr Gerard Coventry was the vocalist at the Pavilion concert, Hastings, on Wednesday, when he sang with great effect, Mr Ignace Gibsons's new serenade, "A message to my lady fair."

Herr E. Sauret, the violinist, is about to undertake a concert tour through Austria, Bavaria, and Switzerland, to be followed by another through the principal part of Germany and Holland.

In the state of Alabama the negroes chew the tassel of the fir-tree instead of tobacco, and seem quite pleased with the substitute. Well, does not the old adage say, "Be fir-chewers and you will be happy"?

Among the professors of Italian singing at the London Academy of Music mentioned in our last week's impression, the names of Mr Handel Gear and Mr Joseph Barnett were inadvertently omitted.

Mr George Gear has returned from his tour with Mr and Mrs German Reed. The young pianist introduced on several occasions a new *valse de salon* by Ignace Gibsons, entitled, "Stella," and was invariably called upon to play it again.

The competition for the Sterndale Bennett scholarship was held on Saturday at the Royal Academy of Music. The examiners were Mr W. Dorrell, Dr Steggall, and Professor Macfarren, chairman. There were eight candidates. The scholarship was awarded to William George Wood.

Among the city churches lately holding harvest festivals, St Edmund the King, Lombard Street, deserves especial mention, not only for the beauty of the decorations, but for the musical part of the service. The anthem selected for the occasion was "Praise the Lord, O Jerusalem" (Hayes), *Magnificat* and *Nunc Dimittis* (Elden in C), and, in addition to the usual harvest hymns, the "Hallelujah" Chorus was sung. The choir-master, Mr Intill, and the organist, Miss Kate Westrop, may be congratulated upon the precision with which the whole of the music was given. The church was crowded, so that there was hardly standing room.

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